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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 13 titles deal with the following topics: the North American Indian in theatre and drama, the lyrical novel, factors affecting the appreciation of suspenseful dramatic presentations, syntactic analysis and the performance of poetry, training advantaged and disadvantaged black kindergarteners in sociodrama, the effect of three classroom intervention strategies on the moral development of preadolescents, oral interpretation problems in the performance of Shakespeare's plays, oral interpretation of poetry by contemporary American women, the theories of K. Stanislavsky and V. Spolin, creative drama as a teaching strategy, drama in the elementary classroom, and an appraisal of oral interpretation in light of recent psychological research on mental imagery. (FL)

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Theatre and Oral Interpretation:

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Abstracts of the following dissertations are included in this collection:

Anderson, Brenda Jean
THE NORTH AMERICAN INDIAN IN THEATRE AND DRAMA FROM 1605 TO 1970

Bennett, Suzanne
THE LYRICAL NOVEL: A STRUCTURAL ANALYSIS AND PERFORMANCE PERSPECTIVE

Comisky, Paul William
DEGREE OF OUTCOME-UNCERTAINTY AND DEGREE OF POSITIVE DISPOSITION TOWARD THE PROTAGONIST AS FACTORS AFFECTING THE APPRECIATION OF SUSPENSEFUL DRAMATIC PRESENTATIONS

Fluhrer, Roy Sylvester
CODER RELIABILITY AND CHANNEL CONFLICT IN THE OBSERVATIONAL SYSTEM OF REHEARSAL INTERACTION CATEGORIES

Gray, Carolyn Griffith
SYNTACTIC ANALYSIS AND THE PERFORMANCE OF POETRY: A TRANSFORMATIONAL-GENERATIVE METHOD

Haley, Gary Ann Lyons
TRAINING ADVANTAGED AND DISADVANTAGED BLACK KINDERGARTENERS IN SOCIODRAMA: EFFECTS ON CREATIVITY AND FREE RECALL VARIABLES OF ORAL LANGUAGE

Johnson, Xan S.
THE EFFECT OF THREE CLASSROOM INTERVENTION STRATEGIES ON THE MORAL DEVELOPMENT OF PRE-ADOLESCENTS: MORAL DILEMMA DISCUSSION, CREATIVE DRAMATICS, AND CREATIVE DRAMATICS/MORAL DILEMMA DISCUSSION

McDonnell, William Emmett
A STUDY FOR THE ORAL INTERPRETER OF PROBLEMS IN THE PERFORMANCE OF SHAKESPEARE'S PLAYS

Marshall, Kristin Linda Krum
A STUDY, FOR ORAL INTERPRETATION, OF SELECTED POETRY BY CONTEMPORARY AMERICAN WOMEN

Moffitt, Dale Edwin
STANISLAVSKY AND SPOLIN: SYNTHESIS AND EXTENSION

Ritch, Pamela Sue
CREATIVE DRAMA AS A TEACHING STRATEGY: HISTORICAL REVIEW AND ORGANIZING FRAMEWORK

Trout, Lawana Hooper
DRAMA IN THE ELEMENTARY CLASSROOM: A TEACHER'S DISCOVERY OF DRAMATIC PLAY

Wysong, Patricia Ann Mayfield
AN APPRAISAL OF ORAL INTERPRETATION THEORY IN LIGHT OF RECENT PSYCHOLOGICAL RESEARCH ON MENTAL IMAGERY

THE NORTH AMERICAN INDIAN IN THEATRE AND DRAMA FROM 1605 TO 1970 Order No. 7913372

ANDERSON, Brenda Jean, Ph.D. University of Illinois at Urbana-Champaign, 1978. 307pp.

This is a survey of the representation of the North American Indian in theatre and drama from 1605 to 1970. The purpose is to discover any line of development or patterns in the treatment of the Indian during this time. Performance facts are given for each play known to have been produced. Any novels, poems, or historical works which directly influenced specific plays are related to their dramatic counterparts. Lists of characters and original casts and reviews which state the contents of plays or reflect contemporary attitudes toward the stage Indian are included where pertinent and when available. In instances where play scripts are extant, examples of plot, character, language, or staging which contributed to the development of the Indian drama are cited. Appendices include a list of all plays with Indian characters discovered in research and a list drawn from Odell of 574 dramatic productions in which the Indian appeared, primarily on the New York stage, from 1821 to 1894 and the 189 actors and actresses who portrayed principal Indian characters.

This survey reveals no single line of development for the Indian in theatre and drama. Over the four centuries that this survey spans, however, certain patterns are revealed.

The exotic nature of the idealized Indian provided the original impetus for his appearance on the London stage. The historical Indian hero and romantic hero and heroine were adopted from the British into American drama at the close of the eighteenth century. The historical heroine based on Pocahontas proved extremely popular in American theatre during the first half of the nineteenth century. Fictional heroines were also based on this character and received similar treatment in characterization and plot. The introduction of the female shaman and minority figure were the twentieth century's contribution to change in attitude in the representation of the female Indian in theatre and drama.

The Indian as historical hero on the American stage displayed the idealized qualities that were the basis for British eighteenth-century fictional heroes. A number of historical Indian heroes were represented on the stage, but King Philip and Sitting Bull were the nineteenth- and twentieth-century favourites, respectively. The fictional hero, adopted from literature, Cooper's novels in particular, achieved popularity in the 1830's and 1840's.

From 1798 to 1840 the Indian on the American stage, like the eighteenth-century British example, was primarily noble and generous. He was necessary to provide Americans with an heroic model, but in the 1870's and 1880's he developed into a savage, menacing type who reinforced the heroic deeds of white scouts and rangers. The greatest degeneration of the Indian's image was effected and perpetuated by the dime novel and the Indian characterizations based on it in the western melodrama and Wild West show.

The Indian was first used as a comic character in late eighteenth-century British drama to satirize the heroic concept found in literature and philosophy. In the mid-nineteenth-century American drama, he was used to burlesque the popular Indian hero and heroine as represented on the stage. The twentieth-century Indian provided comedy in musical theatre as a character who represented through stereotyped actions and dialogue the Indian's supposed shortcomings.

The Indian in spectacle first contributed the beauty and color of his ritualistic dances and songs or attempts at them in seventeenth- and eighteenth-century masques and operas. Another form of spectacle was the terror and excitement of the Indian "on the warpath" which was developed in western melodramas and Wild West shows of the 1870's. The twentieth-century musical and opera revived the spectacle of the Indian dance and song.

Indians have sometimes appeared as themselves or acted Indian roles, but they have done so in plays written by white playwrights for white audiences. Many playwrights actually researched Indian life and transferred their acquired knowledge in one form or another in attempts to authenticate their plays, but external realism has consistently failed to bridge the gap between the stage representation of the Indian and the genuine Indian. Over four centuries dramatic literature and theatrical presentations have done little more than express the changing attitudes of whites toward the Indian. The paradoxical fascination that has kept the Indian a part of theatre for so long is twofold: his usefulness in expressing sentiments that are valued by the white culture, and his uniqueness as a figure free from the "civilized" constraints of white society.

THE LYRICAL NOVEL: A STRUCTURAL ANALYSIS AND PERFORMANCE PERSPECTIVE Order No. 7903890

BENNETT, Suzanne, Ph.D. University of Missouri - Columbia, 1978. 191pp. Supervisor: Frances McCurdy

The lyrical novel fuses elements of the lyric and the narrative and provides complex and challenging performance constructs. Many of the questions applied to traditional narrative fiction do not reveal the tensions inherent in a genre that combines qualities of poetic lyricism with those of narrative prose. The uniqueness of lyrical fiction lies in the transference of poetic elements to a sustained novel form.

The intent of this study is to apply suitable methodologies to lyrical fiction to reveal its operation in print and performance. Three major aspects of the lyrical novel introduced by Ralph Freedman--lyrical process, lyrical immediacy, and lyrical point of view--comprise the background of an extended structural analysis of lyrical fiction. This structural analysis examines the arrangement of the fictional materials. While plot, character, setting, and point of view customarily organize prose fiction, their manipulation is a feature of lyrical fiction.

The performance perspective of this study stresses the text, the performer, and the audience, and the relationship of these three. The performance approach to text directly originates from a structural analytical approach and, using the tools of structural performance analysis, explores the tension or dynamic interplay between the lyric and the narrative.

Following an examination of the form of lyrical fiction and its performance dimensions, extended analyses of two significant modern American lyrical novels will serve as an illustration. These novels are John Hawkes' The Blood Oranges and Djuna Barnes' Nightwood. These works are appropriate for a study of lyrical fiction due to their conspicuous lyrical qualities. Considered together, the novels provide a clearer perspective of the complexities and potentialities of lyric fiction. The Hawkes novel presents a first-person point of view, unified by imagery of place, while Barnes' novel utilizes an omniscient point of view unified by recurring imagery of character. Since both novels illustrate a fusion of lyric and narrative techniques, diverse points of view and poetically enriched language together they combine to illustrate a variety of structural concerns for the reader and performer.

DEGREE OF OUTCOME-UNCERTAINTY AND DEGREE OF POSITIVE DISPOSITION TOWARD THE PROTAGONIST AS FACTORS AFFECTING THE APPRECIATION OF SUSPENSEFUL DRAMATIC PRESENTATIONS Order No. 7901987

COMISKY, Paul William, Ph.D. University of Massachusetts, 1978. 147pp. Director: Professor Jennings Bryant

In order to investigate the effects of the degree of perceived outcome-uncertainty and the degree of positive disposition toward the protagonist on ratings of suspense and subsequent appreciation of suspenseful dramatic presentations, a laboratory-experimental investigation was conducted employing a 5 X 3 X 2 factorial design. Five levels of degree of perceived outcome-uncertainty (0/100, 1/100, 25/100, 50/100, 100/100) were examined in order to investigate alternative hypotheses based upon classical and contemporary philosophical and theoretical offerings. Three levels of positive disposition (neutral, mildly positive, strongly positive) toward the protagonist were created and employed--representing the range in disposition toward the

protagonist associated with typical dramatic television and motion picture offerings--so as to determine the effect of differentiations in disposition on the creation of suspense and subsequent appreciation of the presentations. In addition, viewer sex effects were examined.

Corresponding to the factorial combinations of the two presentation factors, fifteen versions of a filmed, suspenseful chase sequence were produced through variations in a narrative preamble. The effectiveness of the manipulations was determined by pretest employing a group testing situation. In order to examine the effects of these experimental variations on the creation of suspense without the possible perception-altering effect of the presentation of the resolution of the suspense, the segments were presented without the resolution. The findings of the pretest demonstrated that the manipulations yielded satisfactory differentiations for both factors. Moreover, both the degree of outcome-uncertainty and disposition toward the protagonist yielded significant effects on ratings of suspense as well as on ratings of appreciation. Suspense was maximal in the condition in which the chances of success were one in one-hundred and minimal when either certain success or failure was assured. Increasingly positive dispositions toward the protagonist produced increasingly higher ratings of suspense. Appreciation was inversely related to suspense. No sex effects were noted.

In the main experiment, subjects were examined individually in order that physiological assessment of arousal could be included. The suspense segment was presented with the resolution. Questionnaire ratings of enjoyment, entertainment, suspense, aesthetic appeal, satisfaction with the outcome, the individual's perceived relative chances of succeeding, liking for the individual, liking for the opposing forces, and relative power of the individual were taken immediately after each respondent had seen the entire segment. In general, the effects of the degree of outcome-uncertainty and positive disposition toward the protagonist were trivial on all measures. Weak sex effects resulted on some measures.

Discussion of the results included analysis of the findings in the pretest and the main experiment as well as explanations for the differences in results between the two examination situations. Implications for future research were also noted.

CODER RELIABILITY AND CHANNEL CONFLICT IN THE OBSERVATIONAL SYSTEM OF REHEARSAL INTERACTION CATEGORIES

Order No. 7901436

FLUHRER, Roy Sylvester, Ph.D. Bowling Green State University, 1978. 295pp.

The importance of the director/actor relationship in rehearsal prompted Robert Porter to adapt Ned Flanders' Interaction Analysis for use by Directors and by theatre empiricists. When employed by trained coders, Porter's Observational System of Rehearsal Interaction Categories (OSRIC) provides information regarding 1) the nature of the director/actor interaction, 2) the socioemotional climate of the rehearsal, and permits 3) conclusions to be drawn about the director's rehearsal "style."

It was the purpose of this study to assess the reliability of OSRIC. Two assumptions fundamental to Porter's study are 1) that a verbal coding (audio tape) of the director/actor interaction is sufficient and 2) that these observations--codings--may be coded reliably, regardless of stimulus, by one trained observer/coder. These assumptions, translated as 1) channel conflict and, 2) coder reliability, were the subject of investigation in this study.

To investigate these assumptions, each of four director/actor teams role-played three different behavioral modes: Inclusive, Preclusive, and Mixed. Each mode lasted eight minutes and was simultaneously video and audio taped. Transcripts were made from the audio tape. The nonverbal channel was obtained when the videotape was presented with the sound off. Four groups of three coders each coded the interactions using OSRIC.

A variety of measures were applied to the data developed from the coded observations: two-way and one-way analysis of variance of three OSRIC categories and comparisons of OSRIC data helped to determine if there was conflict among the channels; the examination of the coding sheets of the coding groups, individually and by groups, helped to determine the reliability of the coders and coding groups, while suggesting the number of coders required for a reliable portrayal of the rehearsal interaction.

Results of the study indicated that 1) an audio tape would provide enough information to characterize a director's rehearsal behavior, 2) the audio tape would be a more reliable source if coded by at least three coders, and 3) the data useful to directors and researchers might be obtained in a more economical and less burdensome manner. While it is possible that the audio channel may provide sufficient information, it is clear that one coder will not provide reliable data. The present study also recommends that care be taken in the selection of coders and that monitoring of their observations be continued after the initial training period is completed.

Research that treats OSRIC as a system of variables is needed to determine the accuracy of this study's conclusions regarding channel conflict, and to arrive at conclusive data regarding the optimum number of coders and how to improve coder training methods.

SYNTACTIC ANALYSIS AND THE PERFORMANCE OF POETRY: A TRANSFORMATIONAL-GENERATIVE METHOD

Order No. 7900569

GRAY, Carolyn Griffith, Ph.D. The University of Texas at Austin, 1978. 158pp. Supervisor: Martin T. Todaro

All theorists in the performance of literature believe that literature is utterance and that this utterance is shaped by syntax. Despite the importance of syntax to the discipline, no study to date has utilized transformational-generative linguistic theory. Therefore, this study demonstrates the relevance of transformational-generative linguistic theory to the performance of poetry.

First, the study explains and reviews important discussions of literature by transformational linguists and establishes an analytical methodology suitable for performers of literature. Second, the study demonstrates this methodology by analyzing four poems by Sylvia Plath frequently anthologized in performance textbooks and elsewhere. Third, by comparing the results of the analyses with other critical approaches, the study reveals particular insights into utterance afforded by this method. Finally, the study relates the results of the transformational syntactic analyses to the specific needs of the performer.

TRAINING ADVANTAGED AND DISADVANTAGED BLACK KINDERGARTENERS IN SOCIODRAMA: EFFECTS ON CREATIVITY AND FREE RECALL VARIABLES OF ORAL LANGUAGE

Order No. 7901642

HALEY, Gary Ann Lyons, Ph.D. University of Georgia, 1978. 191pp. Supervisor: E. Paul Torrance

This investigation had two parallel purposes: (1) to study the effects of socioeconomic status and intervention method on the creativity of black kindergarteners; and, (2) to examine the effects of socioeconomic status, intervention method, and the order of free recall on the oral language of black five-year-olds.

The measures of creativity were fluency and originality. Both were characterized by verbal, kinetic, and combination verbal-kinetic modes of expression. Creativity scores were obtained with the Torrance Thinking Creatively in Action and Movement test.

Indices of oral language were fluency, quality, and intrusions present in oral language samples of the subjects. Fluency included three variables representing the number of words contained in related oral language samples. Quality was the representation of meaning in semantic memory. Four information processing measures of semantic memory were obtained by applying the Kintsch text base analysis to the subjects' free recall oral language samples. Positive intrusions represented inferences while negative intrusions reflected errors in the subjects' memory for the orally presented story.

The sample consisted of 79 advantaged and disadvantaged black children in a southern metropolitan area. Subjects were randomly assigned within their SES stratifying label to three treatment conditions: sociodrama, Carkhuff human resources development, and a control. Children in the sociodrama and Carkhuff intervention groups were trained in problem solving and oral language skills in 40-minute daily sessions for six weeks. All creativity and oral language data were gathered at the end of the intervention period.

Oral language samples were obtained through both structured and free recall of information contained in a stimulus story. Subjects were randomly assigned to immediate and delayed free recall groups.

Fluency and originality measures of creativity were analyzed by separate multivariate analysis of variance procedures as were the fluency, quality, and intrusionary measures of oral language. Intrusions were examined further with the nonparametric chi-square statistic to test for relationships between the independent variables and the type of ending subjects provided to the open-ended story. Story endings were categorized as positive, negative, or no ending.

Creativity analyses revealed significant main effects for both socioeconomic status and intervention method. Affluent black children were more verbally creative, while poor black children were more kinetically creative, although overall mean creativity scores did not differ significantly. The sociodrama group was more fluent and original than the control group through kinetic and combination verbal-kinetic response styles as well as more fluent through a verbal response style. The sociodrama group also outperformed the Carkhuff group in combination verbal-kinetic response style fluency and originality.

Oral language fluency was affected by intervention method but not by socioeconomic status or the order of free recall. Both sociodrama and Carkhuff fluency scores were significantly higher than control scores. Advantaged children demonstrated better oral language quality than disadvantaged children. The sociodrama group scored significantly higher than the control group on all four univariate measures of oral information processing although the multi-variate statistic was nonsignificant. Children recalling the story immediately revealed better oral processing skills than children recalling the story following structured recall. Oral language quality was also differentially affected by the two-way interactions of socioeconomic status and intervention method with the order of free recall.

Advantaged children made more inferential intrusions while disadvantaged children made more errors in free recall memory. Children recalling the story immediately made fewer negative intrusions than children who first responded to questions about the story.

Disadvantaged children provided an ending to the stimulus story more often than advantaged children. Half the subjects in the two intervention groups provided endings to the story in comparison to 8% of the control subjects.

THE EFFECT OF THREE CLASSROOM INTERVENTION STRATEGIES ON THE MORAL DEVELOPMENT OF PRE-ADOLESCENTS: MORAL DILEMMA DISCUSSION, CREATIVE DRAMATICS, AND CREATIVE DRAMATICS/MORAL DILEMMA DISCUSSION Order No. 7903291

JOHNSON, Xan S., Ph.D. Northwestern University, 1978. 191pp.

BACKGROUND

Moral education has been a dilemma to the modern classroom teacher throughout the 20th Century. Hartshorne and May (1928) found that no relationship existed between moral knowledge and moral behavior. Virtue lists were discarded. Conversely, teachers attempting to practice value-neutrality in the classroom were unable to avoid teaching a "hidden curriculum" of moral rules (Jackson, 1968). Kohlberg (1958, 1968a), basing his study on the theories of John Dewey (1909) and Jean Piaget (1932), studied the moral judgments of subjects in several cultures, following their moral development for over a decade. He found that all people appear to move through the same six hierarchically invariant-sequential stages of moral reasoning. Morality, to Kohlberg, is not a prescribed set of behaviors, but is, instead, a set of underlying psychological structures by which all people organize behaviors.

Related studies (Turiel, 1966; Blatt & Kohlberg, 1973) indicated that intervention strategies produce significant moral growth. Moral dilemma discussion (MDD) was used in these studies as the intervention strategy.

Further studies (Traviss, 1974; Arbuthnot, 1973) suggested that intervention strategies using role-playing rather than discussion also produced moral growth. However, the role-playing models used in these studies differed greatly from creative dramatics. In comparison, creative dramatics appeared more flexible, more socially safe, and more adaptable for multiple uses in the pre-adolescent classroom. Creative dramatics was, therefore, used as the role-playing model in this study.

Purpose

The purpose of this study was to investigate the effect of participation in hypothetical moral dilemma solving through the teaching strategies of moral dilemma discussion (MDD) and creative dramatics (CD), both separately and combined, on the moral development of pre-adolescents. Moral development was defined as an upward movement through six hierarchically invariant-sequential stages of moral reasoning.

Hypotheses

Four hypotheses were developed. Hypothesis One predicted MDD would produce significant moral growth. Hypothesis Two predicted CD would produce significant moral growth. Hypothesis Three predicted CD/MDD would out-produce not only the CONTROL group, but the CD and MDD groups as well. Hypothesis Four predicted a significant interaction between stages and strategies.

Procedures

A sample population of seventy-eight fifth-graders were randomly assigned to one of four treatment groups. The experiment consisted of twelve sessions of either MDD or CD, with one group, CD/MDD, getting both or twenty-four total sessions. Moral development was measured by the Moral Judgment Interview (MJI), Form A and Form B (Kohlberg, 1977). Form A served as the pre-test, while Form B served as the post-test. A 2 x 4 design was used, the two factors being stages and methods. Moral development was the dependent variable.

Results

A two-way analysis of covariance for unequal cell size was used. A significant F was found ($F = 8.45$, $p = .0001$) between groups. The Newman-Keuls (Ferguson, 1976) procedure was used to compare the groups. The results indicated that only Hypothesis Three was supported.

Conclusions

This study demonstrates that an intervention strategy (CD/MDD) combining twelve sessions of CD with twelve sessions of MDD or twenty-four total sessions does significantly produce moral growth. The CD/MDD strategy also demonstrated significant growth margins when compared to the CD and the MDD strategies. However, since the CD and the MDD group received only twelve sessions each, it is difficult to say what caused the difference. Exposure time to each dilemma and interaction of CD with MDD may both be responsible for moral growth in this study. Still, the study does provide the classroom teacher with an immediately available intervention strategy for approaching moral education.

A STUDY FOR THE ORAL INTERPRETER OF PROBLEMS IN THE PERFORMANCE OF SHAKESPEARE'S PLAYS
Order No. 7903319

MC DONNELL, William Emmett, Ph.D. Northwestern University, 1978. 253pp.

The phrase "Oral Interpreter" in the title may be partially misleading for two reasons. First, one may infer from it that this study is only for those who are concerned with the oral performance of Shakespeare. Second, it may imply that Oral Interpretation is concerned exclusively with the oral aspects of performance. Both assumptions are incorrect. While the oral interpreter is concerned with the oral aspects of performance, so too is he concerned with the total embodiment of the text in performance. In order to achieve the embodiment of Shakespeare's text in performance he must focus on those aspects of the plays which concern any interpreter of Shakespeare's works--be he silent reader or oral performer. These include Shakespeare's language and verse, in addition to the study of character and style. Thus while the study ultimately focuses on the particular problems of the solo performer of Shakespeare's plays, or the oral interpreter as he is most commonly called, a major portion of the study is both addressed to and applicable to any interpreter of Shakespeare's works.

Although the study of Shakespeare's plays through the medium of oral performance has been employed by many colleges and universities for at least a century, it seems particularly applicable at this time for two reasons. One is the experimentation by many English departments with the performance of Shakespeare's plays as plays within the classroom. Many English teachers today are not only considering the problems of staging, characterizations, motivation, and the like, but also having their students experiment with a variety of "theatrical techniques." At the same time, a movement has been taking place within some theatres in an attempt to make their productions of Shakespeare's plays "more relevant" to contemporary audiences. In the final chapter this movement is considered in more detail, with examination of its contributions as well as some of the problems it has created.

In this study the oral interpreter is seen as having three primary roles and responsibilities: director, actor, and designer. Since he must fulfill all of these roles somewhat simultaneously and yet must also fulfill his major responsibility--that of bringing Shakespeare's text to life in a manner which focuses primary attention on the text rather than on himself as artist--he faces a sizeable task.

The study traces the major problems the interpreter encounters as he works toward the embodiment process. In Chapter II, "Words, Words, Words," research tools are suggested, Shakespeare's language and his syntax are examined, and the value of making a close, literal paraphrase is demonstrated.

Chapter III, "Subtext and Shakespeare," looks at what constitutes subtext and how it may be both helpful and harmful to the interpreter of Shakespeare.

Chapter IV, "Aspects of Shakespeare's Verse: Meter and Rhyme," looks at these two very important elements of Shakespeare's verse and examines why they need to be wedded to the text in performance.

Chapter V, "The Question of the 'Shakespearean Style' of Acting," re-examines the search that was conducted in an attempt to determine the Elizabethan style of acting. It also shows how "style" has been confused with "stylization" and how Shakespeare created an "illusion of reality."

Finally, "Embodying Shakespeare's Texts in Performance," considers how the oral interpreter must bring all into focus during his rehearsal and performance process. Two related worries--of "acting" and of "communication"--are considered. Communication involves the audience, who become part of the embodiment process, and it will be seen how they may help as well as hinder the interpreter in the fulfillment of his goal: To "become" Shakespeare's texts in performance.

A STUDY, FOR ORAL INTERPRETATION, OF SELECTED POETRY BY CONTEMPORARY AMERICAN WOMEN
Order No. 7908556

MARSHALL. Kristin Linda Krum, Ph.D. Syracuse University, 1978. 455pp.

The purpose of this study was twofold. One purpose was to investigate poetry written by contemporary American women as a potential source of material for oral interpretation. Part of this investigation of the poetry involved finding the answers to three questions: one, are the themes in women's poetry similar, or is there diversity; two, are the themes and subjects dealt with feminist-oriented, or are they universal enough to appeal to audiences of different sexes and attitudes; and three, is most of the poetry suitable for performance by both men and women? The second purpose of the study was to conduct a critical analysis, for oral interpretation, of the poetry of four contemporary American women: Ann Deagon, Lyn Lifshin, Marge Piercy, and Alice Walker.

Regarding procedure, Chapter II surveyed the subjects, themes, and attitudes in the poetry of approximately 250 contemporary American women. Chapters III, IV, V, and VI, respectively, each studied, for oral interpretation, the poetry of one of the four poets Ann Deagon, Alice Walker, Marge Piercy, and Lyn Lifshin. The eclectic method of analysis and criticism of the body of poetry by each poet involved a study of ten elements: (1) biography; (2) ideas about poetry; (3) subjects, themes, and attitudes; (4) types of speakers or personae; (5) poetic structures and devices; (6) characteristic qualities; (7) ideas about oral interpretation of poetry; (8) the poet in performance; (9) analysis of a poem for oral interpretation; and (10) evaluation of the poetry for oral interpretation. Concerning the analysis of a poem in preparation for its oral interpretation, an eclectic, twenty-question method of analysis was used. Concerning the evaluation of the poetry for oral interpretation, eight criteria concerning the suitability of poetry for oral interpretation were used.

Following are the results of the study. Chapter II revealed that there are at least sixteen broad subject areas and eighty-seven broad themes, as well as many more sub-themes and attitudes in poetry by contemporary American women. Also, themes identified as "feminist" involved only five themes out of the total of eighty-seven. Concerning the question of whether or not most of the poetry is suitable for performance by both men and women, the wide variety of subjects and themes would provide any oral interpreter with much material from which to choose. Also, in the investigation of the types of personae used by the poets studied in Chapters III through VI, it was found that all four poets used between five and seven types of speakers or personae in their poems, including female, male, and "neutral" personae.

Concerning other results of the study, one of the many characteristic qualities of the poetry of the four poets was found to be its clarity. Also, three of the poets -- Deagon, Lifshin, and Piercy -- believe strongly in the oral interpretation of poetry as necessary for full "realization" of the poem. The oral interpretation ability of each of the four poets was found to range from good to excellent. Regarding the suitability of their poetry for oral interpretation, it was shown to be either good or excellent.

In conclusion, the study revealed that poetry by contemporary American women is a rich source of literary material for oral interpretation. Also, the study contributed a body of original criticism and analysis on four contemporary women poets. Finally, the oral interpreter's approach to the study of the poetry, which examined the poetry from many aspects, is an approach which could be applied to the poetry of any living poet.

STANISLAVSKY AND SPOLIN: SYNTHESIS AND EXTENSION
Order No. 7903586

MOFFITT, Dale Edwin, Ph.D. Washington State University, 1978. 134pp. Chairman: Paul C. Wadleigh

The theories of Stanislavsky and Spolin provide significant avenues of access to the performance levels for which an actor strives. In turn, a synthesis of these theories makes possible a third avenue with a reach and a grasp that neither Stanislavsky nor Spolin commands separately. Such a synthesis, and its extension into a third system, is the subject of this dissertation.

Considered here is Stanislavsky's development of character motivation in terms of individual objectives. In this system the student-actor learns what a character "wants," and acting the character becomes "wanting" according to that analysis. The system and its techniques are not, however, artistically self-realizing. The young actor can learn to analyze a role according to its precepts and still be unable to translate his ideas artistically, i.e., to act them.

Spolin's training produces a conditioned spontaneity. The actor receives an impulse, from whatever source, and translates it into creative expression so rapidly that the product appears virtually unintellectualized. The product is free, open, creative, and spontaneous. Taking place in the moment of performance, it is defined in part by its lack of intellectual preparation, and rehearsal, in the conventional sense, is antithetical to it.

In these terms, Stanislavsky's system of analysis can be interpreted as lacking a fully effective avenue for spontaneous expression of the motivational understanding it achieves, while Spolin's system can be interpreted as lacking a structure to support the application of its spontaneity to the requirements of formal theatre.

Classroom exploration indicates that each system can provide the element lacking in the alternative system, i.e., when control of these ostensibly and antithetical systems is achieved by an actor, Stanislavsky's motivational analysis receives spontaneous expression and Spolin's creative spontaneity receives an internal structure. Such a practical "synthesis" is considered as the initial step in creating a new method for training the student-actor.

Organization of the study conforms to the three areas implicit in the material.

1. Stanislavsky's system of motivational analysis is abstracted from the complex body of his work, eliminating contradictory statements, standardizing vocabulary, and finally developing a simplified statement of the system for training the actor in its use.

2. Those Spolin exercises which classroom experiments have shown to develop the creative spontaneity needed to realize Stanislavsky's motivational analysis are isolated and arranged as a tentative system for the student-actor.

3. These two systems, now tangible and specific, are synthesized into a third system. It is the postulation of the study that this third method moves the actor beyond a creative stalemate and develops his capacity for the spontaneous artistic expression of predetermined motivational analysis.

CREATIVE DRAMA AS A TEACHING STRATEGY: HISTORICAL REVIEW AND ORGANIZING FRAMEWORK
Order No. 7900625

RITCH, Pamela Sue, Ph.D. The University of Texas at Austin, 1978. 313pp. Supervisor: Heather L. Carter

A review of the history of creative drama as a teaching strategy revealed that creative drama has its roots in the educational philosophies of Dewey and Mead, but owes its current extent of use, philosophy, and methodology to Ward. The field has experienced recent growth in courses offered at all levels of education, and number of books, articles, and research studies. However, no study has sought to establish an organizing framework to facilitate communication within the field regarding both literature and practices, and to provide directions for future research.

An organizing framework for creative drama as a teaching strategy was proposed, resulting in suggested organizational schemes for the literature and practices of the field and hypotheses to guide further research. The vertical axis of the framework lists Sharpham's (1976) pre-drama, lyric drama, and human drama categories, which reflect the form of the drama activity. The horizontal axis lists the major categories of Bloom et al., (1956) Taxonomy of the cognitive domain, Krathwohl et al., (1964) Taxonomy of the affective domain, and Harrow's (1972) Taxonomy of the Psychomotor Domain, all of which describe intended student behaviors. The implications of each of the major classifications for the field of creative drama are described.

The framework is applied to 214 randomly selected activities from ten books, six American published since 1970 and four British. The results of the application of the framework were analyzed by frequency distribution of objectives among cells as well as by trends between cells established by objectives that were classified into more than one domain. This analysis indicated that the majority of activities sampled were of a beginning, or pre-drama nature, and were concerned with comprehension or reinforcement of previously acquired knowledge. Few objectives were located that deal with high level desired affective behaviors. Relatively few activities were eligible for classification as human drama, or within the higher categories of the cognitive domain. An analysis of trends between domains of the horizontal axis indicates a strong link between the cognitive and psychomotor domains, particularly between 2.00 Comprehension (cognitive) and 6.00 Non-Discursive Movement (psychomotor).

Conclusions reached from this sample indicated that the literature in the field is primarily concerned with pre-drama activities designed to reinforce previous knowledge and use aesthetic with a suggested organizational scheme for the literature and practices in the field, and conceptual hypotheses to guide further research. Conclusions of the study include suggestions for further development of human drama activities to facilitate learning at the higher levels of both the cognitive and affective domains.

DRAMA IN THE ELEMENTARY CLASSROOM: A TEACHER'S DISCOVERY OF DRAMATIC PLAY Order No. 7903380

TROUT, Lawana Hooper, Ph.D. Northwestern University, 1978. 299pp. Director: Wallace W. Douglas

This study examines dramatic play as a prelude to drama and describes ways children's language unfolds through play. Eminent teachers agree that drama emerges from dramatic play, but they fail to document children's classroom language as they move from play to drama. To discover relationships among dramatic play, language, and drama, the author recorded play/drama sessions of fourth grade children in Millwood School, Oklahoma City, Oklahoma. Later, she juxtaposed these experiences with the theories and practices of British and American dramatists.

These authorities developed programs in which they claimed to encourage children's "natural" growth, but each of them imposed adult standards and interpretations on students' behavior. In his Laboratory School, John Dewey, who described play as children's "most natural avenue for expression," established a social environment in which they imitated adult occupations and historical events. Since teachers selected topics and controlled the structure of imitative play, students' choices were almost negligible. Winifred Ward, founder of the creative dramatics movement, emphasized informal drama for enriching children's "natural" interests, but she also advised teachers to select stories and to plan each lesson carefully. Teachers as critics in structured classrooms were not sensitive to students' ability to create free-form plots and characters.

Dewey and Ward shaped the conception of drama for the first half of this century. In 1966, members of the Dartmouth Anglo-American Conference on the Teaching of English defined a "new" drama as the matrix for the study of English. Two years later, James Moffett elaborated Dartmouth principles in his student-centered language arts curriculum. But Moffett's sequential stages neglected dramatic play as children's original, private

source for language experiments. Analyzing classroom accounts in Elementary English from 1956 to 1977, the author found that Dartmouth recommendations had little influence on drama practices.

In the 1970's, drama has an ambiguous and somewhat precarious position; in an age of accountability, empirical studies attempt to quantify, and thereby justify, drama in elementary curricula. One example is the research of Sara Smilansky, who suggests an elaborate system for teaching children to play more effectively for school success. To assess drama's effect on learning, other evaluators direct and test students' responses.

In contrast to these statistical approaches, Dorothy Heathcote has developed humanistic drama that urges students to create unique and powerful scenes. After studying with Ms. Heathcote in England, the author used this renowned teacher as a model until she discovered that Ms. Heathcote's methods also exert compelling influences on play motifs.

In her Millwood classroom, the author gradually challenged any adult intervention in play, even her own. Slowly becoming one of the circle of players, she recorded children's dialogue and wrote impressionistic accounts which yielded the following conclusions: 1) the child's ego creates a personal play style which determines his or her use of language and movement; 2) children have unique interpretations of stories, movies, and events, and they can best identify with their images of these phenomena; 3) substituting words for reality, children use their linguistic and literary forms in play/drama that teachers often supply for them in drama; 4) teachers who impose systematic drama before children can integrate it with their play may interfere with students' "natural" dramatic development; and 5) children who move with an adult from dramatic play to drama will use language differently, and probably more effectively, than those who have not had this option.

It is impossible for adults to define how play looks to a child, but they may learn about language and play from the only reliable source, the child himself.

AN APPRAISAL OF ORAL INTERPRETATION THEORY IN LIGHT OF RECENT PSYCHOLOGICAL RESEARCH ON MENTAL IMAGERY Order No. 7911052

WYSONG, Patricia Ann Mayfield, Ph.D. The University of Texas at Austin, 1978. 150pp. Supervisor: Paul Gray

Mental imagery is that sensory experience that occurs in an individual without the presence of the stimulus conditions that usually produce such experiences. Because readers report mental image experiences in response to literary texts, the role of mental imagery in the understanding and experience of literature is of interest to oral interpretation theorists.

The purpose of this study is to examine oral interpretation theory concerning the nature and function of the reader's mental imagery in his performance of literature in light of recent psychological research on imagery. To accomplish this purpose, the study reviews that psychological research which confirms, extends, or contradicts oral interpretation theory of the way readers respond to verbal stimuli and how mental images influence their further cognitive, affective, and kinesthetic responses. The study does not attempt to present a thorough review or evaluation of the large body of theory and research on imagery in psychology since 1960. Rather, it concentrates on the psychological studies which use a verbal stimulus to achieve an image response in subjects.

The study consists of three chapters which examine oral interpretation theory in view of the psychological research and draw some implications for the performance of literature. The chapter topics include mental imagery as a mediator of the literary text, the effects of mental imagery, and the characteristics of mental imagery. Each chapter consists of four parts: (a) an examination of oral interpretation theory on that topic, (b) a review of the psychological research and evidence on the topic, (c) a discussion of the relevance of the research to oral interpretation theory, and (d) a discussion of possible implications for performance.